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Thesis  
MUTUAL REACTIONS OF FRENCH AND ITALIAN  
ON  
VOCABULARY, LITERATURE, AND CIVILIZATION

By  
Joseph Cesare D'Amato  
(B.Sc., Boston University, 1930)

submitted in partial fulfillment of the  
requirements for the degree of  
Master of Arts

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MUTUAL REACTIONS OF FRENCH AND ITALIAN  
ON  
VOCABULARY, LITERATURE, AND CIVILIZATION

\* \* \* \* \*

I.  
INTRODUCTION

Italian is the language spoken in Italy. French is the language spoken in France, the neighboring country north-west of Italy. As we shall see, both languages have a common origin, Latin, a dialect of ancient Italy, which has replaced all the others and which is one of the most powerful branches in the genealogical tree of the Aryan or Indo-European languages.

II.  
RÔLE OF HISTORY IN THE FORMATION OF  
THE TWO LANGUAGES AND MUTUAL INFLUENCES

In order that the influences exerted by French and Italian, one upon the other, may be more clearly expressed and thus better understood, we must delve to some depth in the history of the two nations. A battle, an invasion, a plague, a seemingly insignificant occurrence may be of the utmost importance in throwing light upon the mutual relations of the two countries. Thus a historical background for our discussion seems highly appropriate.

a) The country which is today called France, was originally known as Gaul and was populated by Celts and a few small colonies of Greeks, Carthaginians, etc. About 390 B.C. the Gauls conquered

# THE HISTORY OF THE

## REIGN OF KING CHARLES THE FIRST

BY

JOHN BURNET

OF THE UNIVERSITY OF OXFORD

THE HISTORY OF THE REIGN OF KING CHARLES THE FIRST, BY JOHN BURNET, OF THE UNIVERSITY OF OXFORD. THE SECOND EDITION, CORRECTED AND ENLARGED. LONDON, Printed by J. Streater, at the Black-Swan in St. Dunstons Church, 1693.

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THE HISTORY OF THE REIGN OF KING CHARLES THE FIRST, BY JOHN BURNET, OF THE UNIVERSITY OF OXFORD. THE SECOND EDITION, CORRECTED AND ENLARGED. LONDON, Printed by J. Streater, at the Black-Swan in St. Dunstons Church, 1693.

and pillaged Rome under their chief, Brennus. The latter imposed on the Romans the payment of a heavy sum of gold from which a proverb "Vae victis" has become famous. In 154 B.C. the Romans first invaded Gaul and took possession of the whole of the southern region, known as Provence from the Latin, "Provincia Romana".

b) With the invasion of Gaul by the Romans with Caesar, there was introduced an infinitely superior civilization. They established educational centers, taught law and new ways of commerce and government which replaced the primitive methods of the natives.

The use of Latin was encouraged and those among the Gauls who knew the conquerors' speech could aspire to the highest dignities in literature, war, and statecraft. The Gauls had no written literature, their chronicles and bodies of doctrine existed in the form of songs passed on from generation to generation. The national priests, the Druids, were doubtless the only depositaries of learning and science which were transmitted orally to their initiates and novices. All the traces of this form of literature have disappeared, the Romans sweeping it away first by commerce and then by conquest, as they did the language. The vocabulary of the modern successors of the Gauls contains only a handful of words of Celtic origin, many of them being geographical names.

It is not to be supposed, however, that the Latin which took



the place of Celtic speech was only the literary language of Rome in its purest form. The language chiefly used by the newcomers was popular Latin, "sermo plebeius", the language of farmers, peasants, and soldiers. It varied somewhat with the Latin of literature "sermo urbanus", which was, to a marked degree, an artificial one much influenced by Greek. Popular Latin was more simple in construction and possessed a simple vocabulary, being above all, a more fickle and changeable speech.

Thus, during the first four centuries of the Christian era, we find in Gaul two Latins, one used by scholars as a written language, the other, the speech of the people. Both in time underwent modifications but it was the popular Latin which changed the more. The Gauls learned this Latin by ear, they made what they could of it, and probably had some difficulty in pronunciation as is the case in learning a foreign language. By gradual process of change, during which time it adapted itself to its environment, this Latin of conversation, Popular or Low Latin as it is called, had, by the fifth century, transformed itself into Gallo-Romance, the earliest development of Popular Latin in Gaul. The growth of this new language was helped after the fifth century by the results of the Barbarian invasions and by the use of it made by the Church.

c) The Barbarian invasions of the fifth and sixth centuries, by ruining the administrative system of the Romans and their ad-





mirable schools, gradually allowed Popular Latin to take the place of classical Latin. The ultimate masters of Gaul, the Franks, a large German tribe, though they gave the name to the country they conquered, were soon lost among the Gallo-Roman inhabitants, much their superiors in civilization and did not impose their language along with their rule. They had been considerably Romanized themselves before they held any sway in Gaul and were quite willing to adopt Roman civilization and Roman speech.

d) Charlemagne was without exception, the greatest sovereign during the Middle Ages. He was acquainted with Latin and Greek even though he hardly knew how to write; he loved and protected arts, schools, education; he was a great admirer of Roman splendor and civilization and also spread the Christian Religion.

During his long reign, Charlemagne was the leader of fifty-six military expeditions among which were those directed against the Lombards in Italy. His troops were defeated but once and at all times during his undertakings, he was the champion of Christianity. The memory of his conquests remained very impressive during the Middle Ages and still later they served as the inspiration for numerous heroic and chivalrous poems.

With Charlemagne as conqueror, the Kingdom of the Lombards passed to the Frankish Kings. After the conquest of Lombardy, Charlemagne returned to Gaul for a short time but was soon obliged to re-enter Italy to subdue several rebellious dukes. He took



the lands away from them and substituted Frank counts and marquis, thus introducing in Italy the feudal system which later had so much development and existence.

Charlemagne was fusing into one vast Roman-Teutonic state all the surviving Teutonic peoples except the distant Norsemen and the Anglo-Saxons of England. No mere "King of Franks", however, could hold in lasting allegiance the minds of Visigoth, Lombard, Bavarian, Saxon, and of the old Roman population among whom they dwelt. Charlemagne, therefore, strengthened his authority by reviving in the West the dignity and magic name of the Roman Empire, ruling from the old world capital, Rome on the Latin Tiber as well as from his own Frankish capital, the German Aachen on the left bank of the Rhine. On Christmas day 800 A.D. as Charlemagne at Rome knelt in prayer at the altar, Pope Leo III placed upon his head a gold crown, saluting him "Charles Augustus, Emperor of the Romans". This deed was at once ratified by the enthusiastic acclaim of the multitude.

Charlemagne died in 814 and his Empire did not long outlive him. His ignoble descendants sought only to see who could obtain the largest slices of the realm. Charlemagne's eldest grandson, Lothaire, held the title of Emperor and so he was allowed to keep North Italy and a narrow strip of land from Italy to the North Sea so that he might have the two imperial capitals at Rome and Aachen. The parts of the old Empire, lying East and West of this



middle strip were made into kingdoms for Lothaire's two brothers. The Eastern kingdom was the nucleus of the later kingdom of Germany and in the Western kingdom which was to grow into France, the Teutonic rulers were being absorbed rapidly into the older Roman and Gallic populations. Lothaire's middle state proved the weakest of the three, Italy fell away at once, and soon the rest, part French, part German, crumbled into "little states".

With the exception of brief periods during Charlemagne's reign one cannot say that the Italians under the Carolingians were better than during the preceding barbaric period.

e) During the eleventh century, the conditions in Southern Italy were becoming worse because of the decadence of Mohammedan domination and civilization. Several hundreds of Norsemen profited by this state of affairs to intervene and to acquire claims and lands which later transformed themselves into a real domination. These Norsemen were the descendants of those bold Scandinavian navigators who with their "Drakars" had discovered Iceland, Greenland, Canada, and ransacked France, Spain and even the borders of the Mediterranean, and also during the Xth century had settled in that part of France which was later named Normandy. In this section of France, the Norsemen adopted the French language, manners, and customs and were civilized. They did not lose, however, their traditional adventurous spirit and those who had no lands went out in search of fortune wherever they could get something.





The first group of these Norsemen was led by a certain Rainolfo Drengot who received the territory of Aversa in recompense for his services to the Duke of Naples. In 1035, the five sons of Tancrede d'Hauteville followed by several hundred adventurers, settled in Southern Italy. One of the brothers, William, gathered under him all the Norsemen in Italy and by means of his cunning and force, he occupied a part of Puglie and had himself recognized as a count by Henry III. William's brothers followed his work by driving out Mohammedans and extending their domination in Salerno, Benevento and Capua. Robert took the title of Count of Puglie and Calabria in 1070 while Ruggero became Count of Sicily. After the deaths of the brothers, a nephew, Ruggero II, united under him Sicily, Puglie, and Calabria and took the title of King of Puglie and Sicily, which united Southern Italy, the latter receiving from him and from his successors, order, quietude, and comfort.

During the struggle in Italy between the Guelfs and the Ghibellines, Pope Urban IV turned towards France for aid. Louis IX of France sent his brother Charles of Anjou to aid the Popes. At the battle of Grandella, near Benevento, 1266, Manfred, the ruler of Puglie was slain and the still more famous battle of Tagliacozzo, 1268, was followed by the capture and execution of Conradin, a nephew of Manfred who had come down from Germany. These two victories secured Charles' possession of Naples and



Sicily. After the killing of Conradin, Charles became an arbitrator of all things pertaining to Italy. He aided in the struggles against the Ghibellines in other parts of Italy and was also laying plans to conquer the Empire of the East at Constantinople when a serious and unexpected revolt broke out in Sicily.

The Sicilians had long resented the harshness of the French rule and had been secretly planning with Peter III of Aragon to overthrow Charles. The plans were still incomplete when a sudden rising in Palermo was provoked by a brutal insult offered to a woman by a French soldier during a procession on Easter Monday, March 30, 1282. The people rose with shouts of "Death to the French!" and more than four thousand men, women, and children were massacred that evening. The whole of Sicily joined in the rebellion and offered the crown to Peter III of Aragon. This massacre, called Sicilian Vespers, gave rise to a twenty years' struggle which concerns the history of France, Spain, and Italy. In 1285, Charles I of Anjou died but his successor, Charles II, with the aid of Charles of Valois, not being able to subdue the Sicilians, agreed to the Treaty of Peace of Caltabellotta, in 1302, which separated Sicily and Naples, being thus separated till 1815.

f) In the meantime, after the Third Crusade, the French had changed their plans and turned towards Zora and

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Constantinople instead of the Holy Land. The King of Hungary had taken the port of Zara from the Venetians to whom it was an important interest for their commerce. When the Crusaders arrived in Venice, they did not have sufficient funds to take them to Egypt. The Venetians agreed to take them there providing that Zara would be seized. Both accepted and the port was seized without any trouble. Constantinople also fell under the combined forces of the Venetians and French.

g) In 1285, Phillipe le Bel ascended the throne of France. He had a quarrel with Rome when he began to listen to the buzzing of the imperial bee in his ear. Boniface VIII was making some rather extravagant demands; Phillipe objected. It all started with the Bull forbidding clergy to pay taxes with permission from the Holy See. So Phillipe forbade anyone to take money out of France into Italy. Then came the "Unan Sanctam" in which Boniface threatened to depose Phillipe. After this came the fracas at Anagni where Boniface was subjected to such humiliation that he died shortly after.

h) Pope Benedict IX succeeded him and under pressure from Phillipe he retracted all Boniface's claims. Clement V, a Frenchman succeeded Benedict and took up his residence at Avignon. This is the "Babylonish Captivity" which lasted until 1377 and made the Papacy the plaything of the French King.

i) Towards the end of the XVth century, France had





already become a powerful nation. In 1492, a new problem was presented to the French government by the arrival of Neapolitan exiles with an invitation to Charles VIII to claim the crown of Naples on grounds of being heir to the House of Anjou. The king of Naples not being able to offer any resistance, Charles VIII, after having marched throughout the length and breadth of Italy, took possession of Naples.

Other Italian princes seeing the facility and danger of a foreign conquest, soon became alarmed. Lodovico Sforza, the Venetians, the Pope, and the King of Aragon, formed a coalition against France. Charles VIII made a rapid retreat to France abandoning the Kingdom of Naples which was taken by the Aragon.

Louis XII succeeded Charles VIII and basing his claims on the Duchy of Milan because he was the grandson of Valentina Visconti, daughter of Gian Galeazzo, he set out to gain possession of Milan. With the aid of the Venetians, he defeated the Italians in 1499 and a few months later Ludovico Sforza returned with some Swiss mercenary troops. For a while, he was successful in regaining some lost lands but at Novara he was decisively defeated and made a prisoner. Turning towards the conquest of the Kingdom of Naples, Louis XII was unsuccessful in his war with the Spaniards and in 1504 Spain became the ruler of the entire Kingdom of Naples.

A few years later, a Holy League was formed against the



French, consisting of the Venetians, the Pope, and the Spaniards. After a few victories, the French were ultimately obliged to abandon Lombardy where Lodovico Sforza's son was put on the throne.

In 1515 Francis I came to Italy and the French again drove out the Sforza family defeating the Italians at Melegnano. Pope Leo X and Charles V of Spain attempted to expel the French from the Duchy of Milan and were successful. Attempts were made by the French to regain Lombardy but of no avail. In 1525 at Pavia, they were decisively defeated and Francis I was made a prisoner. After being released on his promise to abstain from another war, he broke the promise and attempted to expel the Spaniards from Milan and Naples but again he was unsuccessful. In 1535, in another attempt to gain Lombardy, Francis I seized Piedmont which he held for a long time.

j) His son Henry II continued the policies of Francis I but after a period of warfare which was waged in various sections of Europe, France was obliged to accept the peace of Cateau Cambresis which obliged France to return to the Italians all her claims in Italy with the exception of the Duchy of Saluzzo. Henry II had married Catherine de Medici who played an important part in the Religious Wars in France. She adopted the policy of balancing one party, the Guises, against another, the Bourbons, in the Italian manner, thus earning an evil reputation for duplicity in spite of the skill she displayed. Louis XIII also



married an Italian, Marie de Medici and under her, a Florentine, Concini, played an important role in managing her affairs. Under Louis XIV we find still another Italian serving as Prime Minister, Mazarin.

k) One and one-half century later, when the French Revolution was becoming more and more violent, a general fear was felt by other nations of Europe. After the proclamation of the Republic of 1792, the French were engaged in a furious Civil War. This led other nations to unite themselves against France, among whom were the Kingdoms of Naples and Piedmont. The war which broke out in 1792 was waged in various parts of Europe. In April 1796 a French army under a young general, Napoleon Bonaparte entered Northern Italy to fight the Piedmont and Austrian Forces. After occupying Montenotte and defeating the Piedmont's and Austrians, an armistice was signed, France being given many lands and fortresses. After many campaigns, Napoleon was successful in subduing the whole of the Italian peninsula. To Joseph Bonaparte, then later to Murat, was given the Kingdom of Naples, and Northern Duchies were given to Napoleon's sisters. After the defeat of Napoleon at Leipsig, and his retreat to France, many of the territories in Italy under French rule broke away one by one and with the defeat of Napoleon at Waterloo in 1815, the lands were definitely returned to various dukes and princes.

1) At the Congress of Paris in 1856, Cavour, an Italian





statesman was able to bring the question of Italian unity to the notice of Europe. Napoleon III at Plombieres had offered to Cavour the sword of France and on May 13, 1859, he proclaimed his intention of making Italy "free, from the Alps to the Adriatic". Two months after the hard won victory at Magenta and Solferino, Napoleon signed the patched up armistice of Villafranca. Austria ceded Lombardy to Napoleon by whom it was handed over to Victor Emanuel and in return France received Nice and Savoy. This war with Austria had raised the Roman Question. At the Convention of September 1864, Napoleon III agreed to withdraw troops from Rome when Italy agreed not to invade the Pope's property. Garibaldi, however, was very persistent in his attempt to gain Rome for Unified Italy and therefore, prepared a March on Rome. Napoleon III then sent his troops to help the Pope and on October 30th, the Garibaldi forces of few men were defeated. This happening aroused the Italians against Napoleon III and against France. Only the downfall of Napoleon would make the road clear for the seizure of Rome by the Italians.

In 1870, Napoleon III declared war on Prussia who had been allied to Italy since 1866. His dreams of entering Berlin were shattered at Sedan and on September 2nd, his empire fell with his capture. The downfall of Napoleon III released Italy from the promises made at the Convention of September in



1864. Rome was entered the 20th of September and Victor Emanuel left the Vatican City to the Pope with an annuity of 3,250,000 lire. This pact was not accepted by the Pope and the latter remained a voluntary prisoner in the Vatican until 1929.

m) The opposition offered by Napoleon III to Rome led Italy to form the Triple Alliance with Germany and Austria in 1882 which was renewed in 1887 and kept till 1915 when Italy entered the World War as an ally to France and England.

### III. RECIPROCAL INFLUENCES OF THE TWO COUNTRIES

Thanks to the multiple contacts between the two nations which the study of history has just shown us, the results were many changes in the ideas and their mode of expression for both peoples. First let us see the changes in vocabulary which have been brought about since the time of the German invasions.

#### 1. Language

a) It is difficult to trace the changes which took place in the development of the French language from the Latin language because of the lack of documentary evidence in the form of manuscripts. The general conclusion, however, is that the popular Low Latin was transformed by the operation of certain phonetic and other linguistic laws. Many words disappear



as unnecessary and others come in to fill a want.

b) The forms of grammar are simplified: the cases of Latin declension are dropped and the use of prepositions is substituted. The forms of the indefinite and definite articles are derived from "unus" and "ille". In Cicero we find "cum uno gladiatore". The verbs, in particular, are differently organized and by means of auxiliaries some Latin tenses are replaced by new constructions as "amabo" by forms based on "amare habeo".

c) Finally, syntax also continues the tendencies of popular Latin and substitutes simple constructions for the synthesis of classical Latin. Proof of this is found in documents like the "Glossaries of Reichenau" and Cassel of the eighth and early ninth centuries.

To the year 842 belongs what has been called the "birth certificate of the French language", the famous "Oaths of Strassburg", which were pronounced by Charles the Bald and Louis the German when these two brothers formed an alliance against their brother Lothaire from which name the present day "Lorraine" has evolved. In support of this alliance they swore fidelity in the presence of their soldiers. As they spoke two languages, it was necessary for the oath to be taken in these two languages and it is one of these forms which is looked upon as one of the earliest examples of French.





In the course of the vulgar Latin period, there occurred a gradual division of the language, producing the later languages or dialect groups known as "langue d'oïl" in the north and "langue d'oc" in the south, so-called because of the different ways of expressing "yes".

A succession of marriages in the 16th century between princes and the House of Valois brought in suddenly a number of Italian terms. The study of history, political or artistic, and the attentive observation of early texts, enables us to determine the precise part taken by the Italian language in the French vocabulary. Thus it is known that "piano" adj. (soft) is imported from Italy, partly because the word exists, with the same meaning in Italian, partly because it does not appear in French musical writings till the end of the 16th Century. Proofs provided by philology also help to determine whether or not a word is of French origin and point out its true source, "piano" for example, which answers to the Latin planus cannot be a word of French origin because "pl" never becomes "pi" in French but remains "pl".--"plorare", pleurer; "plenus", plein; "plus", plus, etc; but more niano must be of Italian stock, for in Italian only does "pl" turn into "pi" as in "plorare", piorare; "plus", più; "plenus", nieno.

The expeditions as we have seen, of Charles VIII, Louis XII and François I beyond the Alps and the prolonged sojourn of



the French armies in Italy, during the early years of the 16th century, made the Italian language very familiar to the French.

"The brilliancy of arts and letters in the Peninsula attracted men's minds at the very time when the regency of Catherine de Medici set the fashion of admiring everything Italian".<sup>(1)</sup>

This Italian influence was extremely great over the courts of Francis I and Henry II and the courtiers did their best to make it felt throughout the nation. Then for the first time there appeared in the writings of the day, a crowd of hitherto unknown words, terms of military art used by the French throughout the middle ages such as haubert, heaume, etc. disappeared and gave place to corresponding Italian words, brought in by the Italian Wars. From this time, date terms of fencing, botte, escrime, words relating to military usages and qualities, "accolade, affront, altier, bravache, bravade, brave, bravour"; camp-words, fortification, "alarme, alerte, ansnessade, bandière, bandoulière, barricade, bastion, bastonnade, brigade"; weapons, "arquebuse, baguette, bombe".

This mania for "Italianisms" roused the just wrath of a contemporary, Henri Estienne:

"Messieurs les courtisans se sont oubliez jusque-là d'emprunter d'Italie leurs termes de guerre sans

(1) M. Littré



"avoir esgard à la conséquence que portoit un tel emprunt; car d'ici à peu d'ans qui sera celui qui ne pensera que la France ait appris l'art de la guerre en l'escholle de l'Italie, quand il verra qu'elle usera des termes italiens? Ne plus ne moins qu'en voyant les termes greco et tous les arts libéraux estre gardez ès autres langues, nous jugeons, et à bon droict, que la Grèce a été l'escholle de toutes les sciences." (1) \*\*\*

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(1) Henri Estienne, "Conformité du langage françois avec le grec", ed Feugère, page 24.

\*\*\* "The courtiers have forgotten themselves to such a point as to have borrowed from Italy their terms of war without having care as to the consequence which such a borrowing may lead to; for a few years from now who is the one who will not think that France borrowed the art of war in the schools from Italy, when he will see that Italian terms are used? No more, no less than seeing Greek terms and all the liberal arts being kept in other languages, we judge, and with justice, that Greece has been the school of all the sciences."



And Catherine de Medici brought in not only court terms, and words expressing amusements, but also terms of art, needed to express new ideas, which had come from Italy with Primaticcio and Leonardo da Vinci. These were architectural words, terms of music brought in at the end of the 16th and throughout the 17th centuries, commercial words, sea terms, thief language, names of plants, diminutives, and many others.

The following are examples of the borrowed words which total hundreds:

1. COURT TERMS

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
accolade	accollata	an embrace, kiss of a knight
accort	accorto	compliant, supple
affidé	affidato	a trustworthy agent, trusty
affront	affronto	an affront, insult, shame
altesse	altezza	highness
altier	altiere	haughty
banquet	banca	banquet
bravade	bravo	brag, boast
camériste	camerista	a waiting woman
canaille	canaglia	a mob, a rabble
carrosse	carrozza	a coach, a carriage
cavalcade	cavalcata	a cavalcade
caveçon	cavezzone	a snuffle, bridle





COURT TERMS (cont'd)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
cortège	corteggio	a procession, a cortege
courtisan	corteggiano	a courtier
escorte	scorta	an escort
estafier	staffiere	a tall footman
estrade	strato	a platform
fanfreluche	fanfaluca	a bauble
grandesse	grandezza	grandeeship
grandiose	grandioso	grand
imbroglio	imbroglio	an imbroglio
incognito	incognito	incognito
page	paggio	page
paladin	paladino	paladine
partisan	partigiano	partisan
sérénissime	serenissimo	most serene

2. NAMES OF GAMES

arlequin	arlecchino	harlequin
bamboche	bamboccio	puppet
batifoler	batifolle	(to play at fighting under the ramparts) to trifle, to play
bouffon	buffone	buffoon
burlesque	burlesco	burlesque, ludicrous
cabriolet	capriola	two wheeled carriage which leaps

TABLE I		
Year	Population	Area
1900	1,000,000	100,000
1910	1,500,000	150,000
1920	2,000,000	200,000
1930	2,500,000	250,000
1940	3,000,000	300,000
1950	3,500,000	350,000
1960	4,000,000	400,000
1970	4,500,000	450,000
1980	5,000,000	500,000
1990	5,500,000	550,000
2000	6,000,000	600,000
2010	6,500,000	650,000
2020	7,000,000	700,000

TABLE II		
Year	Population	Area
1900	1,000,000	100,000
1910	1,500,000	150,000
1920	2,000,000	200,000
1930	2,500,000	250,000
1940	3,000,000	300,000
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1960	4,000,000	400,000
1970	4,500,000	450,000
1980	5,000,000	500,000
1990	5,500,000	550,000
2000	6,000,000	600,000
2010	6,500,000	650,000
2020	7,000,000	700,000

NAMES OF GAMES (cont'd)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
caricature	caricatura	a caricature
carnaval	carnovale	carnival
carrousel	carosello	tilt, carousal
comparse	comparsa	a figure dancer
entrechat	intrecciato	in the phrase "capriola intricciata", cutting (in dancing)
escapade	scappata	an escapade, frolic
gala	gala	gala
gambade	garbata	a gambol
jovial	giovale	jovial
lazzi	lazzi	pantomime, buffoonery
loto	loto	loto
mascarade	mascherata	masquerade
pasquinade	pasquinata	pasquinade
polichinelle	polecenella, or pulcinella (Neapolitan)	Punch
prestidigitateur	presto	magician
quadrille	quadriglia	quadrille
raquette	racchetta	racket
saltimbanque	saltimbanco	a mountebank
tarot	tarocchi	spotted cards
tremplin	trembellino	a spring-board



3. TERMS OF ART

Architecture

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
arcade	arcade	an arcade
archivolte	arcivolto	archivault
balcon	balcone	balcony
baldaquin	baldacchino	canopy
balustrade	balaustrata	balustrade, banister
balustre	balaustro	balustrade, banister
belvédère	belvedere	a spot where one gets a fine view
cabinet	gabinetto	a cabinet
campanile	campanile	campanile
casino	casino	casino
catafalque	catafalco	catafalque
corniche	corniccio	a cornice
coupole	cupole	cupola
dôme	duomo	dome
façade	facciata	facade, front
galbe	garbo	entour
paravent	paravento	a screen
pilastre	pilastrò	pilaster
stuc	stucco	stucco
villa	villa	villa





TERMS OF ART (cont'd)

Painters' Terms

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
aquarelle	acquarella	water color
calquer	calcare	to trace, to draw on tracing paper
canevas	canavaccio	canvas
carmin	carminio	carmine
diasore	diaspro	a stuff of jasper color
esquisse	schizzo	a sketch
estamper	stampare	to stamp, to print
fresque	fresco	a fresco
gouache	guazzo	a water body color
grotesque	grotesco	grotesque
incarnat	incarnato	incarnate
modele	modello	model
mosaique	mosaico	mosaic
pastel	pastello	a pastel, crayon
pastiche	pasticcio	imitation
pittoresque	pittoresco	picturesque
profil	proffilo	a profile
virtuoso	virtuoso	virtuoso

Sculptors' and Other Artists' Terms

artisan	artigiano	artisan, mechanic
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Sculptors' and Other Artists' Terms (cont'd)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
bronze	bronzo	bronze
burin	borino	a graver
buste	busto	a bust
camée	cameo	a cameo
cicerone	cicerone	a cicerone
dilettante	dilettante	dilettante, amateur
feston	festone	a festoon
filigrane	filigrana	filigree work
filoselle	filugello	floss silk
girandole	girandola	girandole spring (of guns)
improviser	improvvisare	to improvise
madrigal	madrigale	a madrigal
médaille	medaglia	a medal
orviétan	orvietano	orvietan
panache	pennacchio	a plume of feathers
piédestal	pedestallo	a pedestal
porcelaine	porcellana	porcelain
stance	stanza	a stanza
torse	torso	a torso

Musical Terms

adagio	adagio	slowly
allegro	allegro	allegro



Musical Terms (cont'd)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
andante	andante	slow movement
ariette	aria, arietta	a little air, tune
arpège	arpeggio	an arpeggio
barcarolle	barcarola	a barcarole
cadence	cadenza	a cadence, measure
cantate	cantata	a cantata
cavatine	cavatina	a cavatina
concert	concerto	a concert
crescendo	crescendo	crescendo
épinette	spinetta	a spinet
fausset	falsetto	falsetto
fioritures	fioriture	graces
fugue	fuga	fugue
mandoline	mandolino	mandoline
opéra	opera	an opera
oratorio	oratorio	an oratorio
piano	piano	soft
preste	presto	agile
rebec	ribeca	rebeck
ritournelle	ritornello	refrain
solfège	solfeggio	solfeggio
solo	solo	solo



Musical Terms (cont'd)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
sonate	sonata	sonata
soprano	soprano	soprano
ténor	tenore	a tenor
timbale	timballo	a kettle-drum
trille	trillo	a trill
trombone	trombone	a trombone
violon	violone	violin
violoncelle	violoncello	violoncello

4. TERMS OF COMMERCE

agio	aggio	rate of exchange
banque	banca	a bank
banqueroute	bancarotta	bankruptcy
bilan	bilancio	a balance-sheet
bulletin	bulletina	a bulletin
carafe	caraffa	decanter
carton	cartone	pasteboard
citadin	cittadino	citizen
colis	collo	package
contracter	contrattare	to contract
dito	detto	ditto
doge	doge	a doge
douane	dogana	customhouse





TERMS OF COMMERCE (cont'd)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
ducat	ducato	a ducat
franco	franco	free
gazette	gazetta	a gazette
grège	greggia	raw (of silk)
mercantile	mercantile	mercantile
noliser	noleggiare	to charter (a ship)
numéro	numero	a number
piastre	piastra	a piastre
sequin	zecchino	sequin
tare	tara	loss, waste
tontine	tontina	a tontine

5. SEAFARING TERMS

boussole	bossolo	compass
calfater	calafatare	to caulk
caravelle	caravella	caravel
escale	scala	putting in of boat
escadre	squadra	a squadron
fanal	fanale	a ship's lantern, beacon
felouque	feluca	a felucca
frégate	fregata	a frigate
gabier	gabbiera	a topman
gondole	gondola	a gondola

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SEAFARING TERMS (cont'd)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
nocher	nocchiere	a pilot
palan	balanco	tackling
régate	regatta	a regatta
tartane	tartana	a tartan

6. TERMS OF WAR

alarme	all'arme	alarm
alerte	all'erte	take care
arquebuse	archibuso	arquebuse
arsenal	arsenale	an arsenal
bandière	bandiera	a banner, a streamer
bandoulière	bandoliera	a bandoleer, a shoulder belt
baraque	baracca	a barrack
barricade	barricata	a barricade
bastion	bastione	a bastion
botte	botta	a threat, a lunge
bravache	bravo	a blusterer
brave	bravo	a brave man
brigade	brigata	a brigade
calibre	calibro	calibre
cantine	cantina	a canteen
caporal	caporale	corporal
carabine	carabina	a rifle, carbine



TERMS OF WAR (continued)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
cartel	cartello	a challenge
cartouche	cartoccio	a cartouche, a case
casemate	casanetta	casemate
casque	casco	a helmet
castel	castello	castel
cavalerie	cavaleria	cavalry
cavalier	cavaliere	cavalier
chevaleresque	cavalleresco	chivalrous
citadelle	cittadella	citadel
colonel	colonello	colonel
condottière	condottiere	Italian soldiers during wars of Independence
cuirasse	corazza	a cuirass
embusquer	imboscata	ambuscade
escadron	squadrone	a squadron (of cavalry)
escalade	scalata	escalade, scaling (of walls)
escarmouche	scaramuccia	a skirmish
escarpe	scarpa	a scarp
escopette	schioppetto	a carbine
escrime	scherma	fencing
espadon	spadone	a sword
esplanade	splanata	an esplanade
esponton	spuntona	a spontoon





TERMS OF WAR (cont'd)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
estacade	stoccata	a stockade
estafette	staffetta	an express (officer of the staff)
estafilade	staffilata	a gash
estoc	stocco	a stick
estramaçon	stramazzone	a two-edged sword
fantassin	fantaccino	foot-soldier
fleuret	fioretto	a foil dagger
fougue	foga	fury, fire, spirit
fracasser	fracassare	to shatter
gabion	gabbione	a gabion
giberne	giberna	a cartridge-box
infanterie	infanteria	infantry
javeline	giavelina	a javelin
manège	maneggio	training of horses
mousqueton	moschettone	musketoon
parapet	parapetto	a parapet
partuisane	partigiana	partisan
patrouille	pattuglia	a patrol
pavois	pavesse	a shield
plastron	piastrone	a breast plate
poltron	voltrone	a coward, voltroon
rebuffade	rabbuffo	a repulse, rebuff



TERMS OF WAR (cont'd)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
redoute	ridotto	redoubt
représaille	ripresaglia	reprisals
sacoche	saccocia	saddle-bag
saccade	staccato	a jerk, shake
sentinelle	sentinella	a sentinel
soldat	soldato	soldier
soldatesque	soldatesca	soldier-like
spadassin	spadaccino	a fighter
taillade	tagliata	a cut, gash
vedette	vedetta	vedette
volte	volta	volt, fencing term

7. NAMES OF PLANTS

artichaut	articiocco	artichoke
brugnon	brugna	a nectarine
cabus	capuccio	cabbage
caroube	carruba	locust tree
cédrat	cedrato	cedrat
céleri	seleri	celery
espalier	spalliere	a fruit-wall-tree
gousse	guscio	a pod
lavande	lavanda	lavender
muscade	muscata	nutmeg



NAMES OF PLANTS (cont'd)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
pistache	pistaccio	pistachio nut, a green almond flavored nut
scorsonère	scorzonera	scorzonera

8. DRESS

caleçon	calzone	an undergarment worn by both sexes
camisole	camiciola	a short night dress, morning jacket
casaque	casacca	a cassock, a long close fit- ting vestment worn by clergy- men
costume	costume	costume, dress, garb in general
grègues	grechesco	breeches
pantalon	pantalone	trousers
parasol	parasole	parasol
perruque	parruca	a wig
pommade	pommata	pomatum
postiche	posticcio	artificial, false
simarre	zimarra	a gown
valise	valigia	valise
zibeline	zibellina	sable

9. NAMES OF ANIMALS

balzan	balzano	a white footed horse
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NAMES OF ANIMALS (cont'd)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
cagneux	cagna	knock-kneed
ganache	ganascia	the lower jaw, a dunce
madrépore	madrepore	a madreporae
marmotte	marmotta	a marmot, a prairie dog
perroquet	perrochetto	a perroquet or parrot, a tropical bird with hooked bill
tarentule	tarentola	tarantula, a large spider whose bite was supposed to produce an irresistible mania for dancing

10. FOOD

brouet	brodetto	broth
candi	candi	candied
capiteux	capitoso	heady (of wine)
canon	cannone	canon
carbonnade	carbonata	fried or broiled pork
casseroles	cassarolla	a saucepan
cervelas	cervellata	a saveloy
frangipane	frangipane	a frangipane
macaron	maccarone	a macaroon, cake
macaroni	maccheroni	macaroni
marasquin	marasca	maraschino, a cherry from which liquor is made
massepain	marzapane	marchpane
panade	panata	panade





FOOD (cont'd)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
riz	riso	rice
salade	salata	a salad
semoule	semola	semoline
sirup	siroppo	a syrup
sorbet	sorbetto	a sorbet

11. MAN'S PERSON

attitude	attitudine	attitude
carcasse	carcassa	a carcass
esquinance	schinanzia	the guinsey
estropier	stroppiare	to cripple, maim
in-petto	in petto	inwardly
moustache	mostaccio	a moustache
scarlatine	scarlattina	scarlatina (scarlet fever)
seton	setone	a seton
svelte	svelto	slender

12. THIEF TERMS AND SLANG

bagne	bagno	galleys
bandit	bandito	bandit
bastonnade	bastonnata	bastinade
bravo	bravo	bravo
brigand	brigante	brigand
charlatan	ciarlatano	charlatan



THIEF TERMS AND SLANG (cont'd)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
chiourme	ciurma	a crew of a galley
contrebande	contrabando	smuggling, contraband
escroc	scrocco	a swindler, a crook
espion	spione	a spy
estrappade	s'trappata	a strappado
faquin	facchino	a mean rascal
lazaret	lazaretto	a lazaretto, lazar-house
lazzarone	lazzarone	vagabond
rodomont	rodomonte	rhodomontade
sacripant	sacripante	rhodomontade
supercherie	soberchieria	deceit

13. DIMINUTIVES

babiole	babbole	a plaything
bagatelle	bagatella	a trifle
baguette	bacchetta	a rod, a switch
bambin	bambino	a babe
caprice	capriccio	a whim, freak
peccadille	peccadiglio	a peccadillo

14. THE ELEMENTS

bourrasque	burrasca	a squall
brasque	brusco	sharp, short
calme	calma	tranquillity, quiet



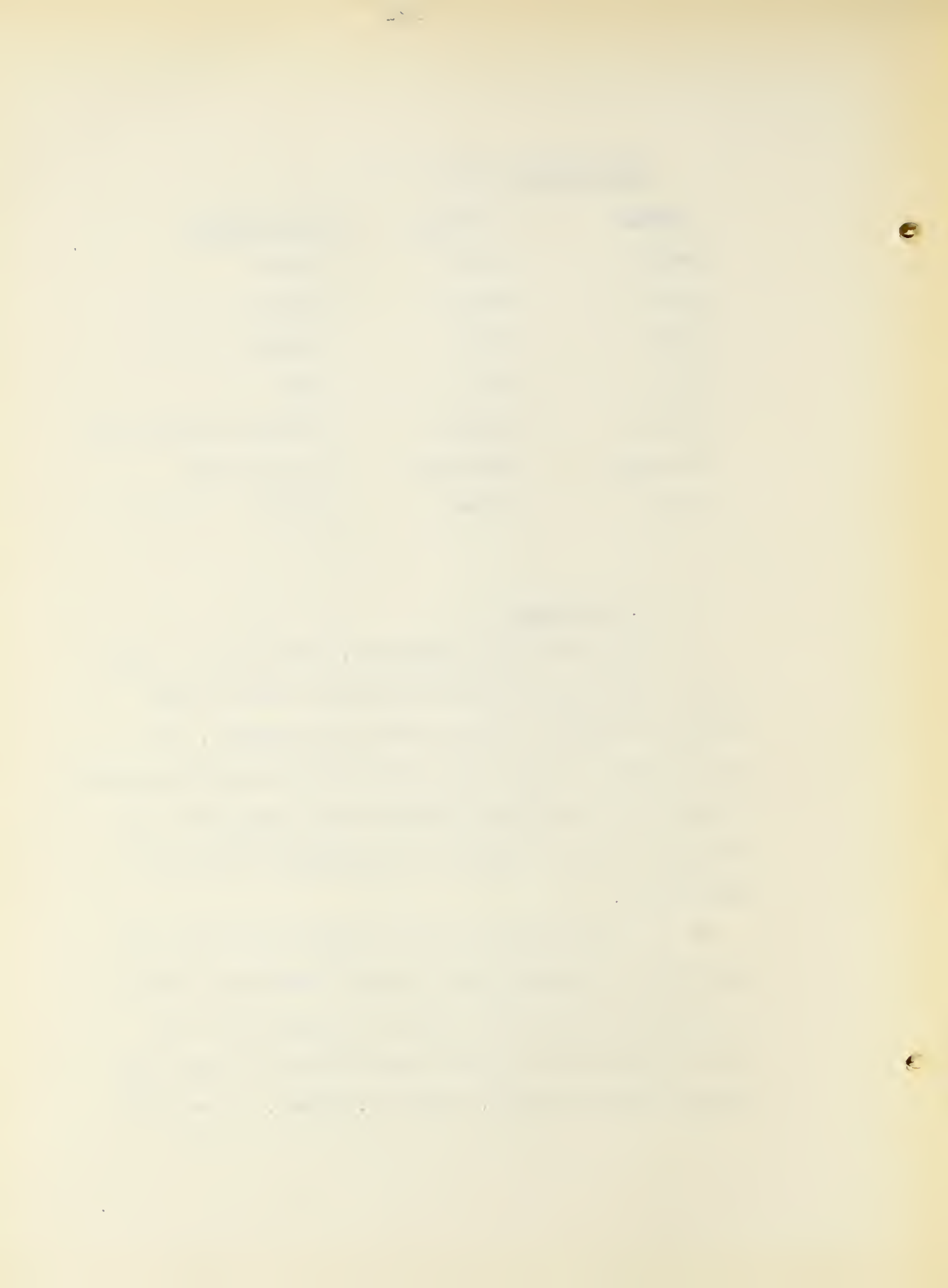
THE ELEMENTS (cont'd)

<u>French</u>	<u>Italian</u>	<u>English Meaning</u>
cascade	cascata	cascade
granit	granito	granite
lagune	laguna	a lagoon
lave	lava	lava
sirocco	scirocco	sirocco, southeast wind
tramontane	tramontana	the north wind
volcan	volcano	volcano

2. Literature

During the Moorish occupation, there grew up in Spain a life of gaiety and courtesy for courtesy's sake and later crossed the Pyrenées reaching Provence and Languedoc. The roving minstrel who sang in the vernacular and besought his hearers to listen to a tale "which is merrier than a nightingale" was the pioneer of all the romantic and sentimental literature of modern Europe.

a) The composition and circulation of the epic and lyric poetry of Medieval France was very interesting. The poet or composer was known in the North as "trouvère" and in the South as "troubadour" which are variant forms of the same word meaning literally "finder", "inventor", "maker". It was still



two or three hundred years before printing was to come to the aid of the poet and therefore publication was mainly by spoken words. Sometimes, especially in the castle hall and before an aristocratic audience, the poet himself recited the love lyric or his passionate tale of knightly romance. More commonly, however, the recitation or chanting was by a "jongleur", a professional reciter who gathered a crowd about him in the town square or in the market place, or before the church door, and after having secured the attention of his audience by a bit of tumbling or juggling by himself or his assistant, or tamed bears, monkeys, etc., he then launched into the Story of Roland or of Ogier. He heightened his narrative by all the resources of voice, expression, posture and gesture at his command, stopped at critical points in the story to take up a collection and finally arrived at his glowing conclusion.

At a time when France had already produced a Provençal and Old French literatures, each of which was well developed, Italy was still without any literature. The two French literatures which were held in high esteem throughout Europe, could not fail to exercise an exceptionally wide influence in a country which was comparatively unproductive.

The political and commercial relations already seen, that had, for ages, existed between Northern Italy and the South





of France, paved the way for an intellectual intercourse between the two countries. The provincial troubadours, who loved a roving life, and who went from court to court, appearing wherever they could gain fame for their songs, gifts from the princes and the favour of their mistresses, came to Italy from the end of the twelfth century and perhaps even earlier. As early as 1180 we have these troubadours in Italy, Peire Vidal and Raimbaut de Vaqueiras being among the best known of the first ones. When the terrible wars of the Albigenses devastated the South of France, and put a sudden end to the flourishing culture of those parts, the troubadours sought refuge in Italy with increasing frequency. The courts which the troubadours frequented most were those of Northern Italy but they also went farther south where the French had already settled in the Kingdom of the two Sicilies.

These roving minstrels did not remain strangers in the country of their wanderings. Raimbaut de Vaqueiras even used the Italian language in two of his poems. These verses by a Provençal are the oldest, or nearly the oldest, in the Italian language that have yet come to light for they must have been written before the year 1202 in which Raimbaut left Italy never to return. The poems of the troubadours inspired the first attempts at lyrical poetry, while the French "Chansons de Geste" and romances supplied the subject matter for narrative



poetry, no suitable themes having sprung up on Italian soil. The influence of the troubadours made itself felt earlier than that of the French poets.

The troubadours remained in Italy till the end of the thirteenth century, at which time Provençal lyrical poetry lost all importance. The general applause with which they were received, induced native poets to imitate them, and in Northern Italy, those who attempted to reproduce the art of the Provençals also employed for this purpose the Provençal tongue. The works of these poets are contained in the old collections of the troubadour poetry, where they form a portion of Provençal rather than of Italian literature. The Provençal in which they are composed, can scarcely be distinguished from that of the other troubadours. In Southern Italy, however, native "volgare" was adopted instead of Provençal. The poetical output of this Sicilian school, primarily an imitation of foreign models that narrowed its scope, could not fail to lack all the freshness and originality which mostly form the principal elements of the beginnings of a national literature. The subject matter of the Provençal poetry is transferred to another language. The theme of the troubadour poetry chivalrous love, now reappears in the same forms. Love is a humble and suppliant veneration for the lady; it always presents itself under the images of feudalism, serving and obeying. The lady stands high above the lover who



bows before her, beseeching her for grace; he is unworthy to serve her, but noble love levels all inequalities. The lady is cruel and lets him languish in vain, so that his sufferings bring him near to death.

The first attempts of poetical composition in the Italian language are therefore found in the south, and soon after, poetry was written in the center of the peninsula where it underwent a considerable transformation. In the north, as has been already shown, the influence of the adjoining country was stronger and not merely the manner but also the language of the Provençal poetry was adopted. In this tongue, poetry continued to be written throughout the whole of the thirteenth century so that it is plainly evident that lyrical court poetry composed in Italian could not spread in these parts.

b) The trouvères introduced, as we shall see, the "Chansons de Geste" (from Latin "gesta" meaning deeds or exploits.) The "Chansons de Geste" are semi-historical and legendary, narrative poems telling of the exploits of a hero. It is to be noted that the main subject of the troubadours was love while the one of the trouvères was war. They were composed for feudal society and reflect its ideals, views of life, and rudimentary psychology. The "Chansons de Geste" are full of praise of great families, full of war and slaughter. They glorify physical strength and personal courage. The motive of every action is

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to show prowess in some cause generally a disinterested and impersonal one, and the situations are nearly always calculated to put force of character to the test. The heroes are actuated either by loyalty to lord or leader, by love of adventure and free booting, or by a kind of truculent Christianity which regards every non-Christian as a Saracen and seems it a high duty to cut off his head, for the "Chansons de Geste" were for the most part at a time when France was filled with the crusading spirit. In the "Chansons de Geste" many of which are stories of fallen greatness, we find no confusion between glory and success. Roland is the leader of a forlorn hope, Ogier le Danois and Renaud de Montauban are heroes of pride and penitance. The heroes are either all good or all bad.

The "Chansons de Geste" flourished from the eleventh to the thirteenth century but already in the late twelfth century they began to be partially superseded by the Romances, the literature of a society whose ideals were chivalrous rather than purely feudal. In the thirteenth and fourteenth centuries, the various stories were considerably developed owing to a growing tendency to invent poems dealing with the early exploits of a hero and to go back to his father and grandfather and forward to his sons and grandsons. At this period, the "Chansons de Geste" were no longer recited but read. The chansons soon passed the borders of France and were translated into German,







Dutch, Scandinavian, English, Spanish, and Italian.

Of all the countries in which they were introduced, the "Chansons de Geste" had the most success in Italy. They penetrated Italy very early, probably by jongleurs following in the wake of bands of pilgrims on their way to Rome and the Holy Land. Filled with a deep spirit of religion which gave them a universal character and dominated by the figure of Charlemagne, who had restored the Holy Roman Empire, the "Chansons de Geste" easily were acclimated in the Italian peninsula, firmly took root, and brought forth in Italy a new chivalrous literature which could be termed Franco-Venetian or Franco-Italian as was the case with the poems of the troubadours. Towards the end of the fourteenth century the epic legends were gathered in Italy under the title of "Royaume de France". This work was followed by other poems among which are "L'Entrée de Espagne", "Asuremont", "Rinaldo", etc. being merely related to French models or even entirely original creating a regular French-Italian literature. The success of these writings was never diminishing and towards the end of the fifteenth century, Pulci and Boiardo continued to write of the various exploits and it is safe to say that Roland, Olivier, Ogier, and Rinaud have had the most success in Italy.

c) The Romances or "Roman", which were imitated in Italy during the fifteenth and sixteenth centuries, originally



meant any story or verse written in the vulgar tongue. Gradually, it came to mean a tale of pure fiction describing chivalrous love without any historical foundation, as opposed to the "Chansons de Geste" which were always at least supposed to have some foundation, in fact, such as the wars against the infidels or struggles between great vassals of France. The Romances were written for a society in which women had come to play an important part, hence the place given to love. They were also written at a time when there was little or no war and so in them fantastic and marvellous adventures took the place of the military exploits.

Like the "Chansons de Geste", the "Romans" made the tour of Europe and produced imitations in various countries. The Breton Romances came to Italy very early and in 1270 Rustichello da Pisa gathered together in a book the different Breton Romances and by changing and abbreviating original texts in a sort of a hybrid French language, succeeded in making them very popular in Italy. In the thirteenth century, these Breton legends were narrated in a Tuscan prose in the so-called "Tristan" of the Riccardi Library of Florence. In this book we find versions of the French text. However, these Breton Romances which one would expect to be popular with the ladies and courtiers, did not retain their popularity in Italy. To suit the taste of the readers, the French versions were altered



somewhat and new characters introduced. Boiardo, in his "Orlando Innamorato" introduces a new chivalrous exploit by uniting into one poem the Breton legends with the "Chansons de Geste". The love of the Italian people for the Carolingian tales which was born during the Middle Ages, was maintained during the Renaissance and for generations, thereafter, retains in a large measure, the same interest today.

d) Just as the French literature penetrated Italy when Italian literature was not fully developed, we have the same reaction in France. Italian poetry had reached a high stage of artistic development, more particularly in the lyrical sphere and Italian prose was more slowly evolving as a medium of literary utterance when the supreme poet of the Italian nation, perhaps the greatest figure in the literature of the world, arose in Florence. He is the symbol of that essential and unbroken continuity between classical Rome and modern Italy which is the dominant note of Italian civilization throughout the centuries. He is to some extent the father of the Italian language and Italian literature. His "Divina Commedia" is the first vernacular poem of the modern world that can claim equality with the masterpieces of classical antiquity. If Dante was considered the prophet of the Middle Ages so was Francesco Petrarca, the first modern man of letters and the father of



the classical revival. In his Latin works, he attempted to make a more classical Latinity than that of the Church, the language of the literary world. Among the works admired in other countries are his "Rime" and "Trionfi". A third member of the Tuscan triumvirate was Giovanni Boccaccio. With the "Decameron", modern fiction came into being. In these hundred stories, Boccaccio gave artistic form to the "novella" and held it up as a mirror to contemporary life. He drew to some extent from literary sources and tradition. He bases himself, in the main, upon the life and sentiment of his own days coloured by the loosening of moral and social ties that followed the great pestilence.

e) The sixteenth century in France is filled with the great movement of the Renaissance which introduced an entirely new spirit into literature and brought about an almost complete rupture with the literary tradition of medieval France. The Renaissance was the rebirth of arts and letters in the sixteenth century. In throwing off the shackles of the Middle Ages, the Renaissance gave full vent to the freedom of the individual who sought his enjoyment either in physical pleasure or in intellectual liberty. Among the causes for this rebirth, were the wars in Italy and the Humanist Movement.

For two centuries Italy was in the midst of a Renaissance



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3. The third part is a report from the Secretary of the Navy on the state of the Navy.

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and at the time of the French invasions, arts and letters still flourished. After the capture of Constantinople by the Turks in 1453, a large number of Greek scholars sought refuge in Italy. They had brought with them many valuable manuscripts. Italian princes immediately granted them seats at the University for the teaching of Greek and at the same time the princes were establishing many magnificent libraries, each convent and each city desirous of having its own library. The French invaders saw the marvellous works of art and architecture in the south as well as the polished prose and verse of Italian literature. When they began to compare this perfection with the spiritless aspect of their own possessions, and when they contrasted the union of spirit and matter in Italy with the formlessness (popular literature) and the excess in form (rhetoricians) and flamboyant Gothic architecture of their own art, they realized that something was wrong and unconsciously set about remedying the defect, either by use of new material or by the imposition of a new form upon the old material.

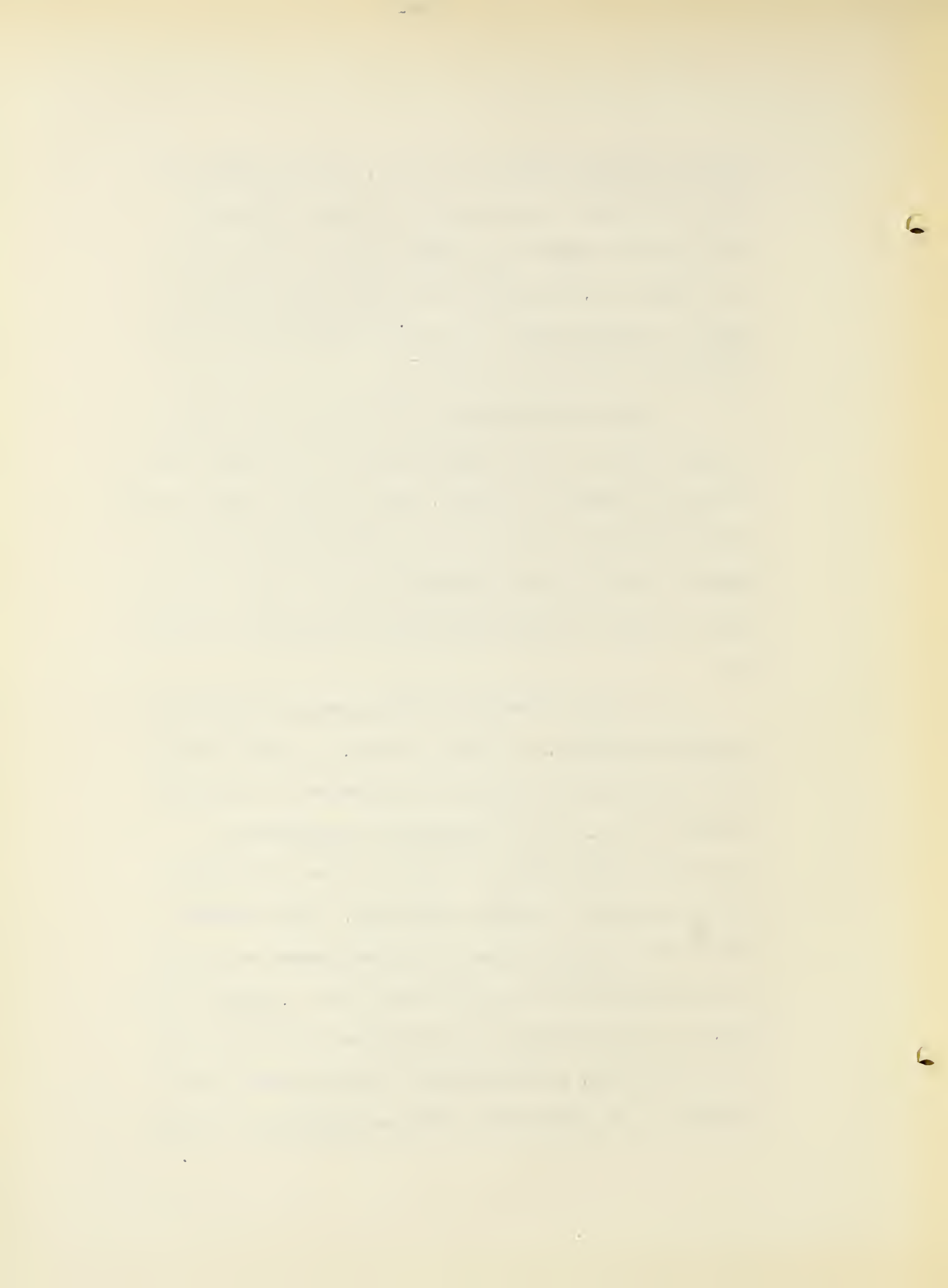
f) The Italian with Petrarch, had been practising since the fourteenth century, the study of antiquity, better known as Humanism. A Humanist was not at that time according to the actual meaning of the word, a man who had made many studies or who was able to cite verses from Horace, but a



Humanist of whom Petrarch is the type, was both scholar and artist. He could read a manuscript, prepare a literary criticism, and discover and correct errors of the copyists. At the same time, he sought in the author the painting and analysis of human thought at a certain date being very much impressed by the beauty of the form.

Humanism was therefore due to spread very rapidly in France where literary ideas were born in the French people and with the Humanist influence, French literary taste changes with much emphasis put on the style. The literature is no longer of direct and real observation but it takes its models either in Italy or from antiquity and it commences to analyze man.

g) The Renaissance in France was not a national, spontaneous movement, as it was in Italy, and did not take hold of the people as a whole in the same way. It was more limited in scope, for the movement was pre-eminently a literary and intellectual one and it produced a literature which only the well educated could enjoy. This literature reflects the same aspirations as the Renaissance as a whole. It is individualistic and in love with life. For good or for evil, men were determined to be themselves at all costs, and as an aim in life, self-realization took the place of self-repression. The literature is less an expression of society



than it was in the Middle Ages but it is rather a mirror of each writer's personal tastes. It explains the predominance of lyrical poetry. But though the lyric is the most natural medium of expressing the feelings and aspirations of the individual, Frenchmen of the Renaissance sought to express them in other forms too. Individualism is the keynote of Montaigne's Essays, and the intimate note, the personal reminiscence found their way even into the most impersonal forms of literature. The right of giving free play to their individuality gave to the writers of this period, that zest for life which breathes from every page they wrote. and infuses a certain freshness and enthusiasm even into their most imitative work.

The men of the Renaissance set such enthusiasm by this kind of life that they sought to prolong it by creating, after death, an ideal earthly life in the memory of their successors. This love of fame, which had found no outlet in the Middle Ages, when it would have been regarded as sinful pride, and which makes its first appearance in the works of Dante, Petrarch, and Boccaccio, finds very frequent expression in the literature of the French Renaissance. In the "Défense et Illustration" Du Bellay expresses not only his own personal desire for immortal fame, but declares that every poet should plan his life with this end in view.



"Espère le fruit de ton labeur de l'incorrutable  
et non envieuse postérité, c'est la gloire, seule  
échelle par les degrés de laquelle, les mortels  
d'un pié léger montent au ciel et se font com-  
pagnons des anges". (1)

A universal man meant for the Italians of the Renaissance, a man like Michaelangelo or Leonardo da Vinci who could turn his hand and mind to anything. For Frenchmen of the Renaissance it came to mean what was left of each individual when he had been stripped of all his peculiarities, of everything that differentiated him from other men. The writers of Medieval France had paid little attention to form and style, such formal perfection as they attained being mainly accidental. They wrote to amuse their public, not to appeal to their aesthetic senses, as the matter or story was the great thing. The Renaissance brought a new conception of the importance of form and this idea permeates the literature of the XVIth century. This cult of form in the arts, was a pious aspiration with all the poets of the day,

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(1) Hope for the fruit of your work of the incorruptible and not envious posterity, that glory, the only ladder by whose steps mortals of a light foot reach the heavens and make themselves companions of the angels.

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but they were too individualistic, too fond of parading their learning, too easily carried away by their inspiration, to learn the lesson of self-restraint and careful workmanship without which there is no true art.

The enthusiasm of the humanists for classical literature and the fervor of educated Frenchmen for Italy and things which were Italian, led to a desire to make the great works of Greece, Rome, and Contemporary Italy accessible to the large unlearned public who could not read them in the original. The translators were encouraged by Francis I and among the most famous of the translators were Antoine Heroët, Etienne Dolet, the translator of Cicero, and Jacques Amyot whose translation of Plutarch's Lives "Vie des Hommes Illustres" is one of the prose masterpieces of the age. Of Italian works translated into French at this period, the most important were: a prose paraphrase of Pulci's "Morgante", Castiglione's "Courtier", a prose version of Ariosto's "Orlando", and Macchiavelli's writings. In 1545 a new French version of the Decameron was produced.

Margaret of Navarre's *Heptaméron* is an admitted imitation of the Decameron. It is a collection of tales which holds an important place in the history of the French novel on account of the ease and elegance of their style. The tales are connected by conversations in which the assembled company

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discuss the story that has just been told there.

The influence of the Decameron was obvious also in the "Cent Nouvelles Nouvelles" which were the revival of the "Fabliau" in the Italian garb of the "novella". Unlike Boccaccio, the author remains aloof from his material, he relates for the mere sake of the story and he has no sympathetic interest in his characters. Thus he is extravagantly indecent and the point of his tales lies wholly in their wit. He is dramatic and manages the technique of narrative ably by his use of every-day French.

By the middle of the XVth century, the encouragement that Francis I had given to Italian artists and men of letters was beginning to make itself felt in French poetry. It is this strong Italian influence combined with the humanistic impulse, then at its height which caused the School of Ponsard to launch its manifesto "La Défense et Illustration de la langue française". His followers, the poets of the Pleiad, were fascinated by Italy and her literature, and aware that the Italians had achieved literary greatness by combining a cult for their mother-tongue with a cult for the rediscovered classical tradition, they never doubted that in France a similar attitude would produce the same results. The underlying idea of the Pleiad's manifesto was thus suggested by the concrete example of Italy's literary development. Apart from this, it has been proved that large



portions of the "Defense Illustration" are simply translations of a similar work in defense of the Italian language by Sperone Speroni, a humanist of the Cinquecento.

Ponsard, called the "prince of the poets of the Pleiad", imitated the poets of Greece and Rome and their successors the Italians. Petrarch is his model in "Amours de Cassandre". It is written in Imitation of Petrarch for a lady who was to be the ancestress of Alfred de Musset. Du Bellay, who had lived in Rome for four years, wrote of his impressions and emotional experiences in the "Antiquités de Rome" and "Les Regrets" both published in 1558. He shows himself to be at times a thorough going imitator and even translator of Petrarch and Ariosto.

The taste for the exalted and heroic, explains the vogue of the heroic novel and also the epic epidemic between 1650 and 1660. The ambition cherished by the Pleiad to endow France with a national epic and the haunting fear that she could never take her place by the side of Greece and Rome till she had one, still lived on and was fostered by the European success of Torquato Tasso's "Jerusalem Delivered" translated into French at the end of the 16th century.

### 3. Civilization

#### A. Art

So great was the influence exerted by the Italian



Renaissance upon France at this period, that we find it affecting the civilization of the latter nation. This is clearly seen in the music, theatre, and fine arts.

a) Louis XIII was very fond of music, a taste which he transmitted to his son. "Ballets" or entertainments in which singing, dancing, and spectacle were combined, were a favorite diversion at his court. Under Mazarin, a new type of musical drama was introduced in the Italian opera, but this did not displace the native form which was brought to perfection by a Florentine, Giovanni Battista Lulli who wrote music for some of the "comédies-ballets" of Molière. Such amusements continued to be popular during the early years of Louis XIV's reign and many of the nobles, men and women, often took part in them as did Louis himself.

In 1669, Abbé Perrin obtained from the King a patent for the establishment of a Royal Academy of Music and under this influence, French grand opera arose on the Italian model. Perrin himself provided the "libretto" of what may be regarded as the first work in the new style, the "Pomone" in 1671 of Robert Cambert. But Lulli, who was quick to see the possibilities of this style and who engaged under royal patent, the monopoly on the production of operas in Paris from 1672 till his death in 1687, is rightly considered its real founder. Under him and his immediate





successors, Colasse, Charpentier and Campra, grand opera flourished in the capital. Their efforts did not result in a national school of music, which did not come about until the appearance of Rameau's "Hippolyte et Aricie" in 1733. However, it may be noted that the first French opera was distinguished by its attention to dramatic rhetoric and declamation, a feature in which we may detect the influence of the tragic stage. On the whole, the music of the period, like its other arts, reflected the taste of the Court upon which in the main, it depended, and as a consequence, it was marked by the same general characteristics of classicism.

b) The pastoral-poem, novel, or play, also had its origin in Italy. Nicolas de Montreux first introduced this type of play in France. The character of the dramatic pastoral was first clearly determined by Tasso's *Aminta* which gave it a domain of its own between tragedy and comedy and for subject matter, the joys and sorrows of love in an unreal Arcadian setting. French pastoral plays were mere copies of Italian models but later with the influence of "l'Astree" the settings became French.

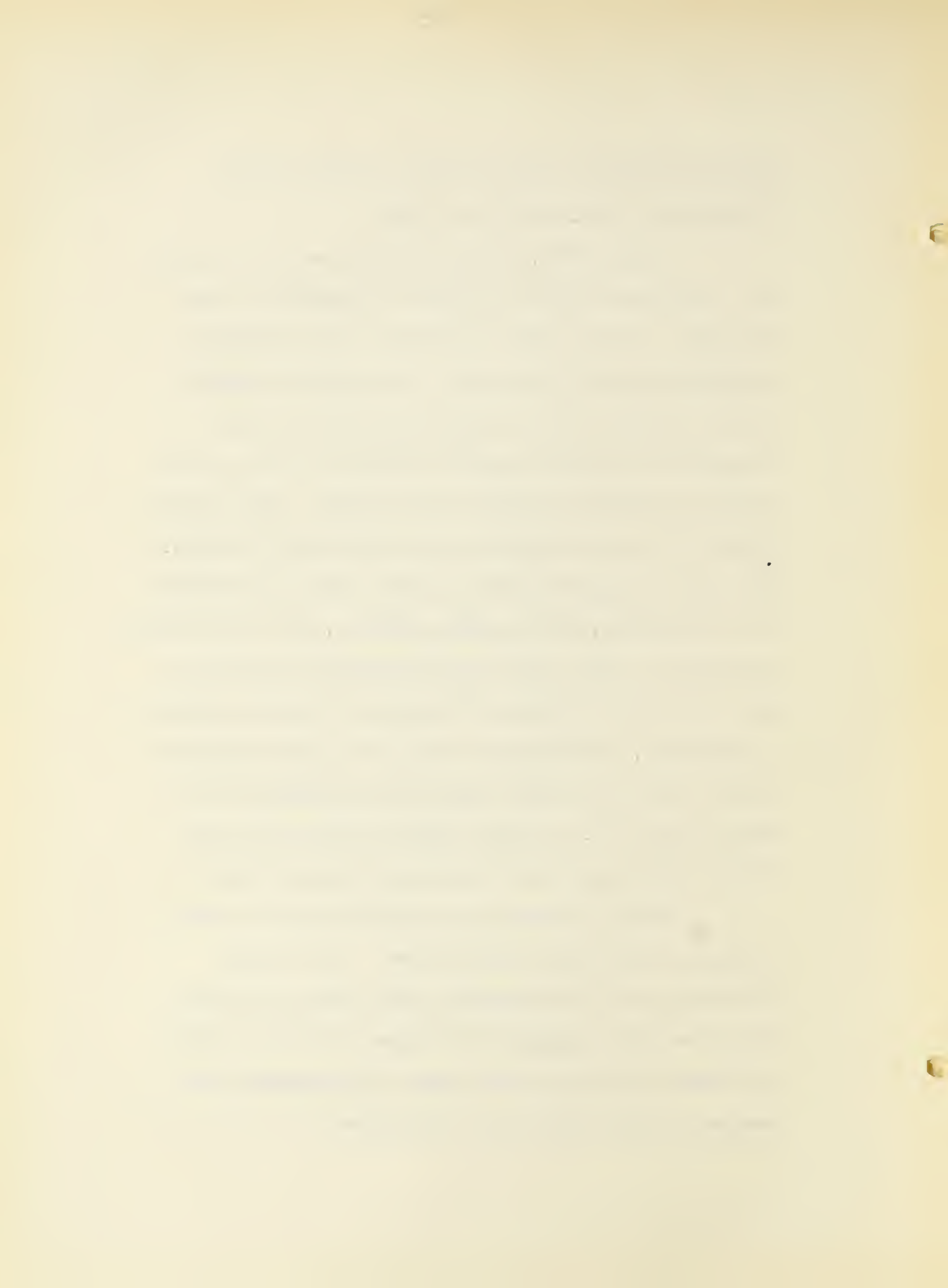
Italian influence was very noticeable in the tragedies. There was produced in Italy in 1516 a tragedy by Trissino, "Sopbonisbe" of which a translation in 1548 was produced in France. It is to be noted from now on that the



first of the French tragedies by form and plot will be a Sophonisbe by Jean de Mairet in 1634.

In the comedy, Italian influence was the most powerful. The French adopted the comedy of intrigue which came from Italy. In this type of comedy the plot is extremely complicated and full of surprises. The action is brought about by intrigue, that is, underhand plotting, and the characters do not bring about the situations but are, on the contrary, themselves governed by the intrigue. French writers learned to vary the situations and to combine the intrigues. This type of comedy introduced a certain number of conventional types, old men, tutors, valets, captains, etc. in the French comedy that it took a long time for the French to get rid of them. The first imitations of this type of Italian comedy are a translation, the "Supposes" of Ariosto by Jacques Bourgeois in 1545. Jean de la Taille translated the "Mégromant" by Ariosto about 1560. But still greater influence were the Italian performances given in France at Lyons and Paris.

Italian influence also caused the French to write comedies in prose and to abandon verse. Pierre Larivey 1540-1611 was the most remarkable comic writer of the times. He was very well acquainted with Italian literature. He did not follow Italian works very closely but introduced many changes to create a new type of French play.



The popular farces performed in Paris during the reign of Louis XIII were no longer the old medieval farces which had continued to flourish during the 16th century but a modification of the improvised "Commedia dell'Arte" which had reached its full development in the Italy of the Renaissance. In these comedies, each actor had his own special mask and costume, hence the name comedy of masks, which identified him as a fixed comic type ready to play his accustomed part in every situation. Harlequin, Punch, Judy, Pierrot, Colombine, the Doctor, Captain, are a few of these types. In the comedy of masks, the scenario or plot is only sketched in outline, and the actors improvised their speeches and by-play as they went along. The scene was always an open square surrounded by houses, in which most of the characters were supposed to live. They could thus meet in the street as often as the plot demanded and in a perfectly natural way, for in Italy, a great deal of business is transacted in the open air.

In the Italian farces acted in the Hôtel de Bourgogne about 1630, some of the Italian "masks" figure side by side with their French equivalents. "Gros Guillaume", the fat man with his face thickly plastered with flour, Turlupin and Gaultier Garguille. By the middle of the century, the farce was beginning to die out in Paris, a victim to the précieux movement and to literary comedy. It still flourished in the provinces and was



probably the mainstay of Molière's touring company.

It is not surprising, therefore, to find that Molière's comedy had its starting point in farce. From pure farce, it ascends through farces with an admixture of comedy of intrigue (l'Etourdi) or manners (Les Précieuses) to comedy of manners and character with an admixture of farce (Le Bourgeois Gentilhomme) (Les Femmes Savantes) and reaches its culminating point in high comedy (L'Avare, Tartufe, le Misanthrope) in which the farcical element only occasionally raises its head, and finally descends a step or two to leave once more a larger part to pure farce. Thus Molière raised farce to a higher power. In his hands, the comedy of masks becomes a comedy of character, and the old French farce, a comedy of manners. The earliest farces, modelled on the Italian comedy of masks, are only known by name "Gros René", "Georgibus dans le fact", "Le Medecin Volant", and "La Jalouse du Barbouillé" are all Italian in spirit.

c) With the discovery of Italy, there grew in France a taste for Graeco-Roman architecture. But progress was slow for some time because the Gothic was so deeply rooted in France that it was not to be easily displaced by an alien form. Hence there is a period of transition in which the architects sought to combine the old and the new, retaining the structural principles of the Gothic but making free use of classic details. This combination is known as "Francis I".







Little by little, under the influence of the Italian architects whom Francis I had brought to his capital, the Renaissance style gained ground and triumphed in the middle of the 16th century with the French masters, Pierre Lescot, Philibert Delorme, and Jean Bullant. The restoration of the old palace at Fontainebleau was done by Italians for Francis I and Pietro Di Cortona, an Italian made the plans for the new Hôtel de Ville. The Louvre, begun by Francis I in the last years of his reign to replace the old Louvre of the time of Charles V was mainly the work of Lescot while the palace of the Tuileries, built for Catherine de Medici was started by Delorme and completed by Bullant. These buildings may be cited as famous 16th century examples of the new style. But many public buildings in provincial towns, belonging to the same period, show that the Italian mode had now established itself all over the country. Nor must the social aspect of this fundamental change in architectural method be overlooked. The old feudal castles of the nobility, built with little regard to comfort and with the primary purpose of furnishing security in case of siege, now began to make way for constructions of lighter character, designed to answer the altered needs, as they expressed the modified tastes of the "gentilshommes" of the rising generation.

c) Italian taste in painting and sculpture naturally



accompanied Italian taste in architecture. Francis I had attempted to bring to France the most famous Italian artists. He brought Leonardo da Vinci who died soon afterward. Andrea del Sarto then came but did not remain very long. Finally he was successful in having Rosso who was a pupil of Michaelangelo together with Primaticcio; through the teachings of these artists, French art was able to adopt the Italian style and give the first impulse to the new school. In these allied arts, however, little was accomplished by Frenchmen themselves during the period now in question. Native sculpture, however, was brilliantly represented by Jean Goujon and Germain Pilon.

#### B. Everyday Life

Italian influence was very evident in the every day life of the French people. The civilization in Italy had been very advanced for a long time and at the time of the residence of the Popes at Avignon, the latter had brought with them many plants, among which was the mulberry tree. In the valley of the Rhone, sericulture was very important. The privilege of growing mulberry trees was given to the Popes alone and they also were the first to introduce in this section, the silk-worm. The silk industry which at the present day is so important to the commercial life of Southern France, had its birth during the 14th century.



Perhaps the plant that has been most profitable or most productive to the French, is the grapevine. This plant which had its origin in Italy, was introduced into France at the time of the Romans and it is an established fact that today France produces the largest quantity of grapes than any other country. Among other edibles brought by the Popes at Avignon is the melon which is named from the sweet taste resembling honey. The artichoke and the celery were two other plants which won favor in France. While the French soldiers were penetrating Italy at the time of the Renaissance, they became fond of macaroni, vermicelli, and spaghetti. Today in France as well as in other parts of Europe, this Italian specialty is always very popular.

When Henry IV built the canal of Briare, he followed the plans originated in Italy where the first canal with locks had been built. His was a direct imitation of the Italian canal. The compass was first invented by an Italian, Giorgio Flavi. The French even adopted the Italian name when they called it "boussole" which comes from the Italian "bossolo". It really meant a little box in which a needle was kept. Jewish bankers from Lombardy came to Paris and the first letters of credit and drafts, were used in place of money. The term bankruptcy is also Italian, having its origin from "bancarotta". When a person could not meet his bills, his bench or counter was broken, hence the name "Banqueroute".



### SUMMARY

French and Italian, two languages with Latin as a common origin, have been constantly influencing each other for the past ten centuries. Historical contacts have been the chief vehicle which has brought about this relationship. When Brennus entered Rome in 390 B.C., it was the beginning of the French invasions in Italy and with the conquest of Gaul by the Romans in 54 B.C., the influence of the Romans was manifested in Gaul. The Romans introduced a vastly superior civilization, establishing educational centers and teaching law and new ways of commerce and government which replaced the primitive methods of the natives. The use of Latin was encouraged and those who knew the conqueror's speech, could aspire to the highest dignities in literature, war, and statecraft. By gradual process of change during which time it had adapted itself to its environment, this Latin language became known as Gallo-Romance. The development was also aided by the Barbarian invasions of the fifth and sixth centuries. Lack of documentary evidence in the form of manuscripts, makes it difficult to trace the exact changes which took place in the development of the French language from this Latin language. However, to the year 342 belongs what has been called the "birth certificate of the French language" when



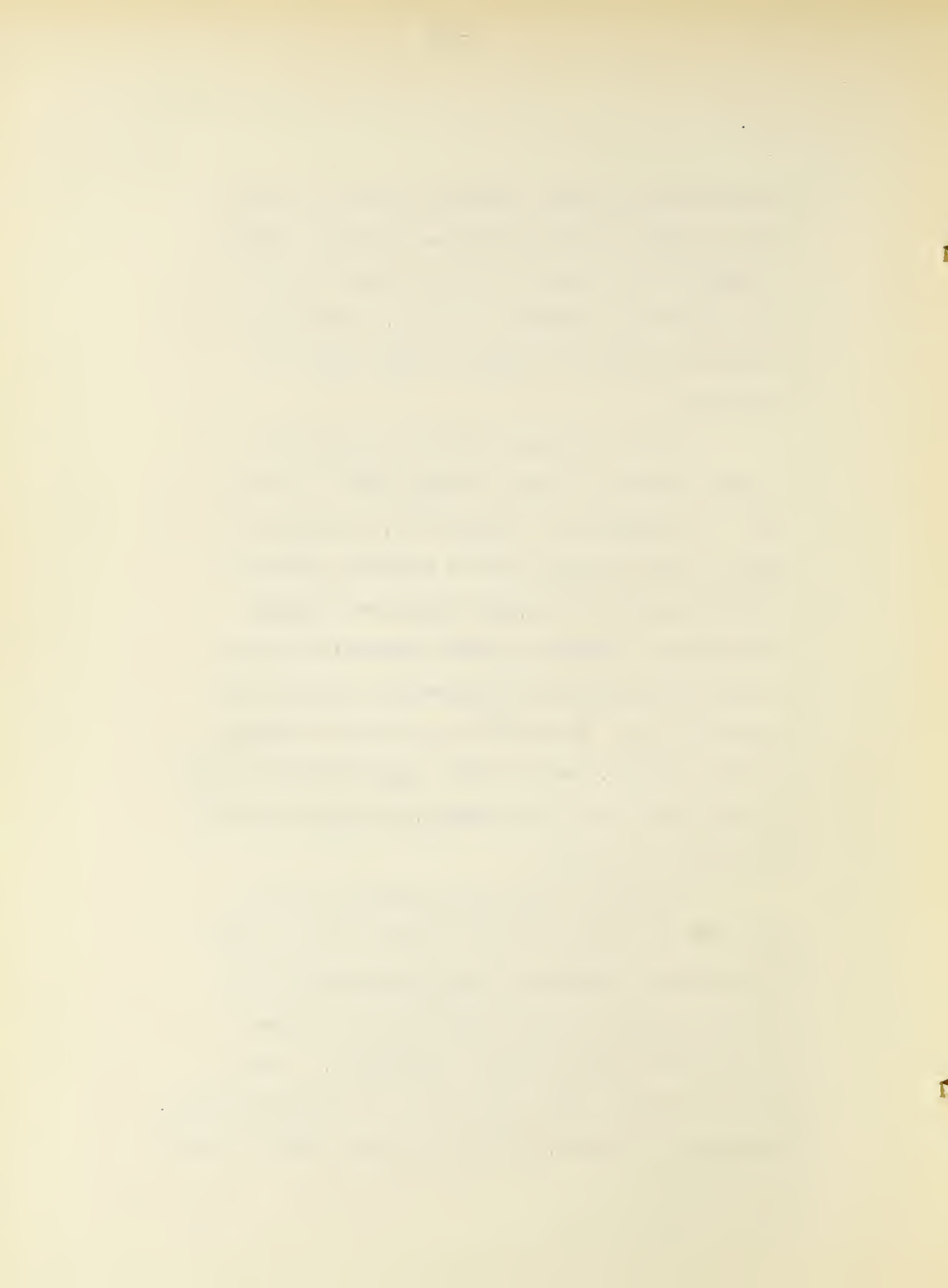
The first of these is the fact that the  
 government has been very successful in  
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 been very successful in its efforts to  
 suppress the slave trade.



the two brothers, Charles the Bald and Louis the German, formed an alliance against Lothaire. The famous "Oaths of Strassburg" pronounced by these two kings are looked upon as the earliest examples of French. This language was later divided into two groups "langue d'oïl" and "langue d'oc".

About the sixteenth century, a succession of marriages brought into France a large number of Italian terms. The expeditions of Charles VIII, Louis XII and Francis I beyond the Alps with the prolonged sojourn of the French armies in Italy, made Italian very familiar to the French. Catherine de Medici brought into France not only court terms and words expressing amusements but also terms of art. At the end of the 16th and throughout the 17th centuries, terms of music, commercial terms, names of plants, sea terms, thief language, and many other terms were brought into France.

Political and commercial relations which had existed between Northern Italy and Southern France, paved the way for an intellectual intercourse between the two countries. During the Middle Ages, French poetry was introduced into Italy by means of troubadours. It was imitated by Italian writers who wrote in a Provençal language. The "Chansons de Geste", or narrative poems telling of certain



deeds or exploits, gained great success in Italy. Pulci and Boiardo gained fame imitating French stories or creating new heroes. The "Roman" followed the "Chansons de Geste" in Italy with also a very great popularity.

There had not been a very great progress made in France however, during the fourteenth and fifteenth centuries. On the other hand, Italy had been flourishing for two centuries in arts and letters. Dante, Petrarch, Boccaccio, had been the leaders in the new Italian literature. French scholars were so deeply impressed with Italy in general that the Renaissance movement became very great in France. At this time, we have the French copying or imitating Italian works of art and literature, the "Decameron" by Boccaccio being one of the many Italian works exercising a great influence in France. French music, opera, painting, sculpture, theatre were all imitations or direct introductions of the Italian Renaissance. A very great influence in the every day life of the French people was also brought about through the various contacts with Italy.

#### CONCLUSION

These two neighboring nations, Italy and France, who have been at various times the best of friends and the



most unrelenting enemies, are basically sisters in origin and sisters in Race. In their latest connection, the World War, Italy's gesture in allying herself with France, was one of sincere friendship. It is to be hoped that this marks the end of animosity between two nations whose fondest traditions are so closely intertwined.



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